

The Monthly Musical Record.

SEPTEMBER 1, 1880.

OUR MUSICAL SUPPLEMENT.

THROUGH the courtesy and kindness of our esteemed Vienna correspondent we are enabled to offer two small pieces of music, which will not fail to possess special merit and value in the eyes of all English readers. They are two short canons by Attwood and Bennett, the originals of which are preserved in the archives of the Gesellschaft der Musikfreunde of Vienna. Attwood's canon is for four voices, singing two parts, and forms what is known as a "canon infinite," or perpetual—that is to say, when once it is begun it may be sung as long as the singers choose to continue it, over and over again. The words are the "Sanctus" from the Communion Service, with the addition of a few words borrowed from the "Te Deum." Thus, instead of standing as they ought when properly quoted, "Holy, Holy, Holy Lord God of Hosts, Heaven and earth are full of Thy glory," Attwood has written "full of the majesty of Thy glory." This error was common enough in his day, with many other musicians in the time immediately before and after him. At that period the "Sanctus" was never sung in its place in the Communion Service, for the service was never performed with music, and the "Sanctus," when used, was given instead of the "Introit" at the commencement, the services of the choir being dispensed with after the Creed. It is owing to this custom that so few writers of the latter part of the last and the first half of the present centuries have set more than the "Sanctus," "Kyrie," and Creed, Attwood himself following this practice in the many services and anthems he has left for the use of the Church, some of which are exceedingly noble and expressive. They have undeservedly fallen out of use because the present fashion favours only the setting of the "Te Deum," "Benedictus," "Magnificat," and "Nunc Dimittis," and Attwood, in obedience to a then common custom justified by the Prayer-book, set to music the "Jubilate," the "Cantate Domino," and "Deus Misereatur." These canticles not being in accordance with the use favoured by the present ecclesiastical fancy are seldom if ever sung, and the loss, theological and musical, is a matter for regret with many. (See No. 19).

The second canon, in two parts, by William Sterndale Bennett, is of a humorous character, one of those happy, light-hearted jokes which the most serious men love to indulge in at times; simple, innocent, and full of fun. The date, 1837, appended to the trifle shows that it was written about the time of his first visit to Germany. The canon is finite—that is to say, complete when once sung through. The words, probably by the same hand, contain a reference to Schumann, with whom Bennett had recently become personally acquainted, and may be read as follows:—

Herr Schumann ist ein guter Mann,
Er raucht Tabak als Niemand kann;
Ein Mann vielleicht von dreissig Jahr,
Mit kurze Nas' und kurze Haar.

Which may be thus Englished:—

Herr Schumann is a worthy man,
He smokes a pipe as no one can;
He's lived for nearly thirty year,
His nose is short, and so's his hair.

(See No. 20).

The other portions of the Musical Supplement for this month are some illustrations from *La Damnation de Faust* of Berlioz, and a melody by Moritz Moszkowski. The extracts from Berlioz are sufficiently referred to in

the article specially bearing on the subject to excuse any further mention of them here. (See No. 17).

The melody by Moszkowski (No. 18) is the first of a series of five "Clavierstücke," namely—1, melody; 2, scherzino; 3, study; 4, march; and 5, polonaise. The melody, as our readers will be able to see for themselves, is a charming piece of writing. It is by one of the most original of the rising writers for the pianoforte, one whose works have been often favourably spoken of in this publication. Those among our readers who have not hitherto seen anything of his music may probably be glad of the opportunity of making acquaintance with it.

HECTOR BERLIOZ AND HIS FAUST.

(Concluded from page 104.)

THE scene in the cellar of Auerbach, as described by Goethe, has given rise to a considerable amount of ingenuity on the part of painters and draughtsmen, who have striven to place more particularly before the eye the scenes so well displayed to the mental sense in the poem. In like manner, through the medium of music, Berlioz has endeavoured to invest the scene and the incidents with all possible quaintness of character. In this he has succeeded to admiration. When the few bars by means of which Berlioz designs to represent the flight of Faust and Mephistophiles through the regions of space have been heard, the theme of the Bacchanalian chorus now forces itself upon the ear. There is a startling and, if it may be so called, rollicking effect of the ophicleide pounding out a bass passage which, like the more seasoned of the veteran drinkers, keeps his steady way heavily. The boisterous song is rattled forth, the changing accompaniment being intended probably to indicate the whirl of brain consequent upon persistent devotion to the bottle. Satisfied for a time, but not yet content, one of the revellers asks for further amusement.

"Qui sait quelque plaisante histoire?" "Who can tell us an amusing story, that, laughing heartily, we may enjoy our wine better?" As though by one consent, Brander's name is mentioned. He, roused from the temporary abstraction of drunkenness, has enough sense to consent to sing, choosing a song of his own composition.

"J'en sais une, et j'en suis l'auteur." Thereupon, amid the rattle of cups and glasses, and the boisterous plaudits of his comrades, he stands, shakes himself, and with a mighty effort commences to chant the "Song of the Rat." The construction of this song is most characteristic. Taken by itself, and judged by the hard-and-fast lines of rule and measure, it is wanting in almost every qualification which songs are supposed to possess. In the first place the *tempo* is strange, the number of bars in a period is not to be meted by any rhythmical gauge. It is not in *ritmo a due, tre or quattro battuti*, nor in any rhythm at all. Time, accompaniment, melody, all seem to be pulling different ways, with no other conclusion but that it fitly represents the scene and the condition of the singer. Let the reader study the quotation No. 7, and rise from it with an undazed head if he can. The song being ended, the singers, most of them students, with mock solemnity utter a pious "Requiescat in pace," and then, as by a sudden impulse, they improvise a fugue on the theme of Brander's song, which for wildness of effect and sarcastic emphasis is probably unparalleled in the history of vocal music. The scoring of this fugue is unique and strange in tone, ophicleides and bass strings giving out the subject, bassoons and horns the response. When the fourth voice appears it is strengthened by oboe, clarinets, and cornets-à-pistons. The similarity of the theme thus treated with the Kapellmeister fugues of early times

is not without an element of humour all its own. Mephistophiles, until now unseen by the singers, taking advantage of the state of mind into which the parodists have worked themselves by their performance, now interposes, and addressing them with cynical politeness, says:—"Really, gentlemen, your fugue is so very beautiful and so good that it might be fit for the sanctuary." They are a little bit startled, but are probably drunk enough not to object to any one's company. When, therefore, Mephistophiles volunteers a song, "sur un sujet non moins touchant que le vôtre," his offer is boisterously accepted. He then sings the "Song of the Flea." In this the power with which Berlioz could deal with the orchestra when he chose is particularly well manifest. Each instrument employed in the symphonies and *ritornelli* seems to be set to work to produce a figure or a character of tone which aids the mockery. The effect is considerably heightened by the contrast. The solo voice is accompanied by the strings alone, "à petit orchestre," as it is called in the score. The intermediate and introductory passages, with the choruses, are supported by the full band with enough *entrain* to satisfy all but captious critics. The drum part in itself is a study of droll mockery. Berlioz has in fact here found full scope for the exhibition of sarcasm in music, with special originality leading the way, in fact, which was followed by Gounod in his song of Katherine in *Faust and Marguerite*. There is a great similarity in the sentiment if not in the treatment of the two songs, and if a palm is to be awarded to either it ought to be given to Berlioz for having discovered that music has the capability of expression—a mocking, cynical, yet dramatic power. The very violation of rhythm in both songs, "The Rat" and "The Flea," has a distinct purpose which the just critic will now allow to be of proper and definite worth. Had Berlioz written them in measures of smooth pace, he would have destroyed their dramatic value. Scudo, who had the reputation of a powerful judge, did all he could to abuse the work when it was originally performed. It was beyond his comprehension, and he desired to have it altered to patterns within his ken. "This strange composition," he said, "it is impossible to analyse. The Hungarian March is a frightful outburst, a monstrous piling up of sound. The songs of 'The Rat' and of 'The Flea' are lacking in roundness, in go, and in liveliness," and so on. Posterity, uninfluenced by the narrow views of one opposed to the encouragement of things beyond his own comprehension, holds a different opinion.

In resuming and tightening the thread thus allowed to hang loosely for a moment, we find that Faust, although a student, has little sympathy with the phase of student life thus placed before his eyes. In fact, he is disgusted, and wishes to fly from a scene which fills him with loathing.

"Assez, fuyons ces lieux
Où la parole est vile,
La joie ignoble, et le geste brutal.
N'as-tu d'autres plaisirs,
Un séjour plus tranquille,
À me donner, toi, mon guide infernal?"

("Enough, let's leave this hole,
Where the talk is coarse,
The mirth disgusting, and the humour brutal.
Are there no other pleasures,
No spots more peaceful
That thou canst show, my guide infernal?")

Mephistophiles, apparently surprised, answers—

"Ah! ceci le déplaît? suis-moi."
("This does not suit you? follow me.")

We may then suppose that the mystic cloak is again spread, for the theme of the flight, if it may be so called,

is resumed, this time with a slight difference, for as it proceeds it assumes a graceful, pastoral character, and we are transported in fancy to the beautiful banks of the Elbe. The scoring for wood wind and strings which represents this picture is perfectly idyllic. Mephistophiles invokes the sylphs and gnomes who disport themselves while Faust is wrapt in slumber. The beauties of the locality, the graceful forms which flit around him are, by the magical power of the demon, interwoven with his dreams. The bliss of the scene is more to his fancy than the vile orgies of the cellar in Leipzig. Anon Marguerite appears, just as a pure and fresh flower hitherto unobserved smiles on the landscape, and makes the landscape smile. Faust, entranced with her loveliness, and a slave to her charms, mingles her name with his happy utterances, and while he yet murmurs "Marguerite," the vision changes with the sylph dance as it dissolves into air, and reality once more brings him to earth. The demon may be supposed to rejoice in secret, for he has found the weak part in the character of the learned doctor upon which he can work, until he has finally accomplished the ruin of his victim.

If Berlioz had done nothing more than this scene to earn the gratitude of posterity it would have been sufficient. Not only are the melodies of the most charming character, but they are fully and wonderfully enhanced by the exquisite taste displayed in the score—a taste the more noteworthy as it is directed and expressed by means of the greatest simplicity. Here, if anywhere, he might have been permitted to indulge to the full his fancy for eccentricities of scoring, but this he has sparingly done. The full band, without drums and with two harps added, are employed to increase the effect, but so tenderly are their tones introduced that in many cases they fall upon the ear like a new revelation in sound:—

"Sweet, and dreamily breathing sweetness."

The song which follows, with its laughing refrain, though gliding out of the fairy music, is altogether of a different character, equally joyous and fascinating, but more mundane in style. The orchestra continues its *tempo* of three crotchets in a bar, but the voice parts have three bars of six-eighth time to each bar of the accompaniment, a peculiarity of rhythm easily maintained in practice but irreconcilable in theory. The scales for the muted violins following each other in rapid motion, have a perfectly fascinating effect delicious to hear, but impossible to describe in words. By degrees the voices die away, and the sylphs alone display "their beauties to the wondering moon." The few bars of this ballet, quoted as No. 8, will show its character better than speech.

During the progress of this dance, the ethereal forms are supposed to hover over Faust, and then to vanish into space, an effect which the music seems to realise; the marks of expression are reduced to *pppp*, the violins sound their harmonics, the wind instruments, which are used at the last, being directed to play their *sons d'echo*, and the drums to be struck with *baguettes d'éponge*, sticks with sponge-heads. When, like a sigh the sound had faded, a rough scale loudly given out by the strings indicates the waking of Faust, who rouses from his dream suddenly, still calling Marguerite, whose image fills his mental eye. Mephistophiles promises that the maid shall be his alone, and offers to show the infatuated dreamer the place where she dwells. On their way they see a troop of students crowding towards her door. They mingle with the throng, and listen to the songs sung by the soldiers and the students composing the crowd. In this which also recalls in some fashion Gounod's "Soldiers"

Chorus," the warriors sing the virtues of their employment, and with all the fire of youth draw the moral they most desire to believe springs from them;

"The walled city and the bashful maid
Will yield in time to steady besieging."

Mingling with this the students shout a song with Latin words, which savours of quaintness, not to say pedantry, and a careless regard of sacred things not uncommonly found among students, the subject of which is shown in quotation No. 9. The martial accompaniments give way to a more characteristic strain, but by degrees both are united; the students' song for a time is heard above the shouts of the soldiers until the military theme predominates, and then becomes fainter and fainter, as though the *cortège* had passed out of sight, and soon would be out of hearing.

With this chorus the second part of the work comes to a conclusion.

The third part opens with more military music, "trumpets and drums sounding the retreat." The calls are echoed by brazen instruments directed to be behind the scenes, so that it is possible that Berlioz may have had some idea of the stage when writing, although he does not style his work other than a *légende dramatique*, which may or may not imply that it was intended for scenic representation. It requires no great effort of imagination to conceive how splendid the whole thing would be were it possible to place it upon the stage. So far as the first or second parts, already described, are concerned, there would be very little difficulty; the third part also could without much trouble be adapted to the stage, but the fourth part is of such a nature that it is best left to imagination. It would be impossible to represent the ride of Faust and Mephistophiles in a realistic form without exciting ridicule, which would be magnified in proportion to the grandeur and dignity of the subject, for it would be literally taking the one step which parts the sublime from the ridiculous. Few among the best disposed would be able to resist the temptation to laugh which any attempt to give a form and shape to the demons and their terrible orgies would inspire. As they exist in the score, there is a horror in their utterances which becomes intensified while the mind has to give them outline for itself, and the fancy can revel in the supernatural without prompting from external sources other than those the music discovers. But the retreat has been sounded, and thoughts run on at too great a length at present. We can now fancy the city in a state of quiet, the retreat answering in the German town to the curfew in England. The gates are closed, and all peaceful citizens are retiring to rest. Faust, by the help of the demon Mephistophiles, is in the chamber of Marguerite, contemplating with admiration and rapture the many things by which she is surrounded in daily life. His thoughts take shape, and form themselves into words, and he sings of the calm and purity of the spot where Marguerite is dwelling. In thus introducing him into the chamber, Berlioz has followed Goethe, while Gounod, who has a similar scene from *Faust*, as witness his *Salve Dimora*, makes his hero deliver himself of the like sentiments in the garden outside the cottage. The manner in which both composers have sought to express their ideas is not dissimilar. Gounod's scene is the more familiar by its frequent repetition on the stage or in the concert room, but it seems almost impossible to believe, after hearing the music of Berlioz, which of course was written long before, that Gounod did not draw a large measure of inspiration from the conception of his great predecessor. The comparison might be pushed further if it were necessary. It is enough to say

that each composer has thought fit to employ a solo instrument as an obbligato, to convey a special colouring to the scene. With Gounod it is the violin, with Berlioz the *cor-anglais*; but Berlioz gives his first violin passages to play, which leave the impression on the mind of a similarity of ideas on the part of the two writers. While Faust is walking about the room, examining every detail with ardent tenderness, Mephistophiles hurries in to warn him of the approach of the maid. Faust conceals himself as Marguerite enters lamp in hand. The melody becomes soft, strange, and sweet. The maiden's thoughts are with the cavalier she has seen in her dreams.

"J'étais tant aimée,
Et combien je l'aimais,
Nous verrons-nous jamais dans cette vie."

("One who loved me so much,
And whom I so much loved,
Sweet dream that never may come true.")

Then, as naturally growing out of her own thoughts, she recites, while she braids her hair, the ballad of the King of Thule and his fidelity to his old love even to the grave. The scoring is for flutes, two clarinets, four horns, a tenor violin solo, six accompanying tenors, two first violoncellos, two seconds, both with mutes, four contrabassi, with four strings, and other three-stringed basses, the number of which is not named. The effect of this scoring is very beautiful, and most fitly adds to the weird sadness which the theme of the song and the situation naturally gives rise to. The opening bars of the song quoted as No. 10 will show the character of the melody, and the unusual effect of the harmony at the outset, a character which is maintained throughout the whole. The alto solo is wonderfully expressive. The tender sympathetic tone of the instrument with the perfect originality of the theme, in some sort imitative of the voice, yet withal independent, intensifies the impression created. It seems most remarkable that Berlioz, without being able to play even a scale upon any orchestral instrument, should be so well able to write for all in such a manner that the very best and most satisfactory results are achieved by him. No one understood the philosophy of orchestral tone better than he, or was happier in his combinations of the qualities of the instruments to bring about a particular result. This song of the King of Thule alone shows him to have been a man not only fertile in invention and design but also a marvellous colourist. It is strange, however, that this song should provoke so much difference of opinion as regards its worth. In London, when the work was given under the direction of Mr. Charles Hallé, it was received with the greatest enthusiasm. In Paris, when it was first played, it was but coldly welcomed. In Russia, when the performance was conducted by Berlioz himself, after the Parisian performance, the composer tells us some interesting facts concerning the arrangements, and especially about the reception of this particular song, which was most flattering. Elsewhere things were quite different. There was no cordial co-operation among the artists. "I was not long in discovering the indifference concerning me during the rehearsals of *Faust*. When I entered the orchestra I was frigidly received, and there was the silence of hostility after the best numbers of my work." The tenor who undertook the part of Faust, and above all the soprano who murdered poor Marguerite, did me great wrong. They hissed the ballad of the "King of Thule" (everywhere else heartily applauded); but I could not tell whether these manifestations of displeasure were directed to the author or to the singer, or to both. This last supposition was the most likely." After the legendary ballad, which Marguerite ends with "a deep sigh," Mephistophiles appears, and as yet invisible to the

hapless maid, utters an invocation to the spirits of "inconstant flames," commanding them to hasten and to help him, "J'ai besoin de vous." The music representation of this scene swells, rolls, and sparkles with increased power and unearthly effect. *Sons bouchés* of the horns, shrill whistlings of the three piccolos, bass clarinets, divided violins played *pizzicato*, violoncelli without mutes, strange hurrying figures in the music, all portend the approach of spirits unclean and uncanny. Now the theme assumes a more formal tone, and the Will-o'-the-wisps seem to range themselves in order for the dance, the nature of which may be seen from the example given as No. 11. Here again the orchestration is superb. The whole of the usual force is called into play. There are two pairs of drums, one pair struck with the sponge-head drumsticks, and a single cymbal, suspended by a cord, is beaten occasionally with a drumstick with the most mysterious and mystic effect. The two cymbals are sometimes used, but the sound is to be damped immediately they are struck. The whirl of the dance becomes more and more furious and intoxicating, until it has attained a breathless pace, when, with a wild spring as it were, all the instruments leave off suddenly except the first violins, which have two bars more, the one to continue a trill upon the note of the dominant begun in the preceding bar, and then to end with a dash upon the key-note. Mephistophiles, who is directed "to make the movement of one who is playing the lute," now proposes to sing to Marguerite a serenade with a moral. He then begins in a sarcastic tone to chant to a waltz measure the "Song of Katherine." Here the instrumentation is almost as devilish as the melody and the subject of the poem: all the strings *pizzicato* to imitate the lute, but the *arpeggios* played "sliding the thumb over the four strings." By degrees the wind instruments join the strain, playing a languid, sneering kind of melody in consonance with the subject. The end of each verse is accompanied by bitter bursts of laughter and mocking cries from the crowd of invisible Will-o'-the-Wisps. The song is ended, the spirits vanish, and Mephistophiles enters the house "to see how the turtle-doves are getting on."

Marguerite, entering her room, sees in Faust the hero of her dream, and as she is already in love with what she deemed to be the creation of her own fancy, never hoping to see the realisation, she has little hesitation in listening to the fervent address of her admirer. The lovers give way to the impulses of their hearts, and while the one pours forth a passionate appeal, the other listens with a rapture hitherto unknown to her. Their sweet converse is, however, interrupted by Mephistophiles, who comes to warn them that a band of students is now making way towards the house, for the purpose of warning Marguerite's mother against the intruders. They pay little heed to the warning, and soon the voices of the noisy rabble are heard shouting to "Mistress Martha," to look to her daughter's safety. This scene is one of the best constructed in the work. The dramatic contrast in the parts given to the three principal personages, and the shoutings of the mob outside, form an effect probably unique at the time it was written, and one which, without doubt, suggested to later writers many a like scene which has since found its way into opera. The scoring is again full of beautiful and striking effects. Where Marguerite is alone, apparently absorbed in thought, the tender acid tones of the *corno di bassetto* and the oboe give a special piquancy to the scene. When she beholds Faust, the long holding notes of the wind and the *tremolando* of the violas speak of an agitation not unmingled with pleasure; and then when Faust begins

to speak, the tranquil tones of the strings tell of the restoration of confidence, if not of peace. The change of key from E major to F, through the key of C, fitly depicts the brusque entry of Mephistophiles and the wonder of the half-frightened girl. (See No. 12).

This scene ends the third part. So far the interest of the story has been wonderfully kept up, and the character of the music betrays not a sign of weakness. In the fourth and concluding part Berlioz has put forth all his power. The singularity of his nature, his marked originality, his individuality, the oddity of his ideas, and the almost morbid madness of his fancies, here find full play in the scenes for the demons and the Ride to the Abyss. Nothing like these had ever been written before, few writers could so far take such a fervent delight in the horrible as he did. Few, possibly, have had to endure his temptations or disappointments with such a nature as he possessed. The *coro infernale* of Meyerbeer, in his *Roberto il Diavolo*, strange and startling as it is in the opera, is child's play compared to the conception of Berlioz. Meyerbeer employs only comparatively ordinary sequences of chords, enforcing the singularity of the utterance by directing that his demons should sing through cones of paper. The words they give forth are the words of common mortals; all needful demoniacal effect being strengthened by the solemn tones of the trombones—an effect, if not invented by Mozart in his *Don Giovanni*, at all events employed with proper significance by him. With all previous writers, not excepting Weber in his *Der Freischütz*, there is an inseparable element of burlesque in the *diablerie*; with Berlioz it is a reality which inspires feelings amounting to horror. "Bloodthirsty delirious passion, such as is here depicted, may have been exerted by gladiator and wild beast shows in Roman arenas; but its rites, whether reflected through the medium of poetry, painting, or music, are assuredly more honoured in the breach than the observance. On the other hand, it cannot be overlooked that these same reprehensible pieces contain some of their author's most astonishing technical achievements," says the author of the article on "Berlioz" in Grove's Dictionary. As an integral part of the design which Berlioz laid down for himself, the chorus of demons has a special significance, and intensifies the blood-curdling character of the *denouement*. He felt that justice was to be done to his hero, and his idea was utterly at variance with the conception of the poet Goethe, who seeks to show that through all there is time for repentance while life lasts. Berlioz makes his Faust the willing victim of the fiend of hell up to a certain point; beyond that he must yield himself body and soul to the bars of hope of penitence or salvation. If there is a better than angels over one sinner that repenteth, progress should be right to argue equal gladness and hope to devils when an immortal soul is condemned to everlasting punishment. We can still find fault with omission or for the view he has taken, but we cannot altmonir His work must be taken for what it is, and as it stands, with all its imperfections on its head. These remarks may be taken as a sort of *entracte*; let us now resumé the story and lift the curtain for the fourth and final part.

This opens with a romance, sung by Marguerite, who is brooding over the days that are past, never to be renewed in all their happiness, simplicity, and purity. The tender, sweet melody of her song is announced by the *cor anglais*, and echoed as she sings with a mournful sadness. But now a martial array approaches her dwelling. The soldiers who were sent to the war have returned, laden with spoils and flushed with victory. The students join to the stirring sounds their saucy song,

"Jam nox stellata;" but Marguerite finds no pleasure in their strains, for, alas! "il ne vient pas," and as the noise fades on the ear, the sorrowful tones of the *cor anglais* resume the air, expressing her disappointment and grief, dying away as it were into short and thrilling sobs and sighs.

We are now led away into the region of forests and caverns. Faust is alone. Moved by the grandeur of the scene before and around him he thus addresses Nature, in a form which gives a favourable idea of the powers of Berlioz as a poet, for the lines are his own:—

"Nature, immense, impénétrable et fière!
Toi seule donnes trêve à mon ennui sans fin,
Sur ton sein tout-puissant je sens moins ma misère,
Je retrouve ma force et je crois vivre enfin.
Où, soufflez, ouragans; criez, forêts profondes;
Croulez, rochers; torrents, précipitez vos ondes!
A vos bruits souverains, ma voix aime à s'unir,
Forêts, rochers, torrents, je vous adore! Mondes
Qui scintillez, vers vous s'élance le désir
D'un cœur trop vaste et d'une âme altérée
D'un bonheur qui la fuit."

("Immortal Nature, proud and resistless power,
Thou canst alone to my worn soul give rest;
On thy almighty bosom my sadness disappears,
And strength renewed my soul with bliss revives.
Let storms and tempests rage, and forests deep bend humbly,
Rocks fall crashing, and torrents pour their streams,
My voice with yours shall swell the deafening din;
Forests, rocks, and torrents, all I love, adore.
Worlds afar which sparkle, claim my ardent love;
My heart expanding, and my soul enraptured,
A peaceful calm now feels, a rest enjoys.")

Mephistophiles soon appears, and sarcastically inquires whether Faust can find among the planets the star of constant love, and then pretending to listen, declares he hears the death-hunters seeking for Marguerite. She has poisoned her mother and killed her own child. Faust commands the demon to procure her release, which he consents to do upon condition that he signs a certain parchment. This Faust agrees to, and steeds being at hand, they mount and ride to the rescue of Marguerite. Were space less limited the whole of this scene might be quoted as an instance of wonderful musical painting and surprising effects. The storms, the sparkling sky, the whole of the matters referred to in the Invocation are enforced with a masterly hand. One point to which attention may be distinctly called, is that which marks the signing of the paper, when a single stroke of the cymbals and big drum, given very softly, produces a most ghostly effect. Now they start upon their ride, Faust believing that he is going to the rescue of Marguerite, Mephistophiles knowing that he is deceived and that he is riding to perdition.

The figure of the accompaniment (see No. 13) is kept up throughout, while Faust is thinking of the poor prisoned girl, while the mysterious horsemen pass rapidly by the peasants kneeling by a wayside cross, pouring forth their humble prayers, and who flee in terror as they approach, while foul and obscene birds hover round and above them, while the sound of the passing-bell mingles with all other strange noises, while their course is beset by hideous skeletons and ghastly forms, through a horrible rain of blood which blinds and dazzles, until at last they fall together into the Abyss of Hell, while the demons raise a shout of infernal triumph. The scene is frightful—an awful nightmare rescued from improbability and made realistic. Berlioz seems to have felt that the song of the demons when they carry Mephistophiles in triumph could not be expressed by any known words, he therefore invented a language for them, introducing all the most fiendish sounds possible, accompanied by all the most weird noises the orchestra is capable of producing—

"Has! has! Mephisto
Irimira karabra,"

and so forth, which none can read without a smile and none can hear without a shudder.

We are now once more transported to the purer regions of earth, where men still shrink from the contemplation of the horrors wrought; while yet they speak, the voices of the angels are heard, singing the song of joy at the redemption of the soul of Marguerite; the "melody of harps" mingles with their glad voices, and with this song the dramatic legend ends.

There is no doubt that this is the masterpiece of Berlioz, and although it was not wholly understood nor appreciated in his own time, posterity is striving to do him justice by such a study of the work as would come from encouraging a frequent performance. It has many faults, it is true, but its beauties and originalities are large and important enough to leave a balance in its favour. Its great merit as a whole lies in the unity of the design. It may or it may not be a perversion of the ideas of Goethe, to whom the author is indebted for the main points of his idea, but there is a considerable measure of the individuality of Berlioz infused in the poem, even in those parts avowedly taken from the German, together with a due regard for the *point* of the story, if not for its purpose. The union of French and German ideas has not had a bad result, for it requires little effort of imagination and scant need of concession to perceive and to allow that the spirit of Goethe is mingled with the *esprit* of Berlioz.

ADOLPH HENSELT.

(From the German of Herr von Lenz.)

ARTHUR SCHOPPENHAUER, the pessimist writer and "Apostle of Despair," whose philosophy takes the world and all human motives as representing Will and Idea, says in one place: "The greatest fortune is not to have been born at all." To paraphrase this sentiment it may be said that "Not to be able to write may be considered equally lucky!" Writing is difficult, because one not only has to speak, but is also expected to say something worth listening to. Writers as a rule make more enemies than friends, and the gain by it in peace of mind alone, to say nothing of lesser but needful advantages, after all is only symbolical, more or less.

In the *Berliner Musikzeitung* for 1868 (Nos. 37-39) appeared a series of works, which included notices of Liszt, Chopin, and Tausig, a series which it is hoped may be some day continued, especially as it stopped short just before coming to any notice of one of the most peculiar exponents of the beauties of the "keyed instrument of this century," namely, Adolph Henselt. If we venture to call Henselt one of the most peculiar exponents of the piano, we must endeavour to justify this description by cogent reasons.

By his absolute power over *all* the properties of the instrument, and by his wonderful command over *all* styles, Liszt is cosmic as an artist, being capable of commending himself to all tastes, and becoming universally understood, a peculiarity attributable to the universality of his genius. Tausig, who made the instrument the specific means for art production according to his own powers, and chiefly suitable to himself, may perhaps be classed among universal rather than among special or particular players. Chopin was too individual in his conceptions to enable any artist who has not sufficient physical power over the technicalities of his art to express *entirely* any peculiarity of his own. We say *entirely*, because in the *détails* of the production, in the natural elegance of his ideas, thoughts, and conceptions, coming

as it were direct from his soul unstrained and unforced, in taste and liking, and appreciation of all the powers of perception, the pianist Chopin was peculiar and incomparable; a "Pole" with French education and French manners, having the advantages and disadvantages of both. The lack of healthful strength from which Chopin suffered may perhaps explain why his music, wanting in physical power, so to speak, is strongest in the expression of tender melody in the singing style (*Gesangstyl*), in the coherence and in the connections of its details. Besides, he was an artist whose pencil portrayed sketches and scenes none had ever before delineated. The "Mazurka" form was for Chopin the commonplace book in which were recorded his fanciful travels on the political-social ground of his Sarmatian world of dreams. It is there that are to be found the life and soul of his inner patriotic thoughts. In them breathed the power and peculiarity of Chopin the pianist and the Pole. He represented his country, the *land of his dreams*, in the Paris salon, after a fashion, as a musical ambassador, in the times of Louis Philippe, according to the method which he might regard as his own political standard. Chopin was the *only political pianist*. He *produced* Poland; he *composed* Poland!

French life, French training in art and literature generally, had its influence on Franz Liszt. This showed itself more particularly when the great spirit of the piano, if he may not be called the greatest genius of the instrument, released it from its mere power of mechanical expression, the conventional forms of French precision, and exalted it to a higher destiny, no matter whether the subject he had to treat was of the lowest or most ambitious, enhancing the value, and bringing nearer together all those forms which, as the poet says, "custom has sharply divided." His manner was as individually peculiar by itself, as the French language is sufficiently peculiar in itself. The genius of the artist enabled him to separate the mortal from the *immortal*, took him away from French ways, and brought him closer and closer to Germany, the universal Vaterland of musical art, but enabled him to retain the good sense to treat all other forms alike, with German spirit, German thoroughness, German knowledge and power, whether he was for the time on Italian or on French artistic territory. Between Liszt and Chopin, as a link joining their peculiarities and bridging over their contrasts, stands Henselt, a German of the Germans, with Vaterland as his key-board.

In Henselt everything, production as well as reproduction, is *German*, in so far as the term is held to be synonymous with all that is true, upright, and faithful. Whatsoever there is straightforward and brave in this world, whatever is deeply and truly rooted in man and in the human breast, we may with pardonable pride claim as of this characteristic. But Henselt is not only German, but he is it in the best and widest meaning of the word—he is a studious German (*Studentisch Deutsch*) in the meaning of the indestructible freshness of youth of his spirit, total freedom from conventional social contrast, in art as well as in life, in the meaning of Utopian views of life, the reality of which is contained in the ideal. Let us remember the very significant words of Shakespeare, all is true to which the ideal "Real" is entitled. The student's life and ways are an old German characteristic, which, like a boggy island in the sea of civic society, symbolises the youth of the world, as Gladstone in "Juventus Mundi" says of Greece. This element is a true omen of the true German mind, and for this reason we make analogous use of it with regard to Henselt. To give a key for the understanding of Henselt, we say that against Liszt and Chopin he shows as a

studious German "as nobody was before." With us it depends on differences and characteristics. Common-place recognition, remarks which apply to indifferent phenomena are not sufficient; by this we do not gain genuine characteristic or genuine recognition, which alone the critic wants, because it confirms and settles certain ideas. In order to do justice to our task we had to take up a certain standard by which we would judge Henselt, and we found the "Germanic." We will therefore put down a small general part of our observations, afterwards show the great artist in representations of some of his compositions, the same as in Weber and Chopin, and then conclude with a sketch of the man as an artist; for the life of a true artist is a totality, which he can only leave in episodes, but to which he remains true in all his greatest efforts.

Henselt has lived for thirty-two years at St. Petersburg, but never appears in public; he comes to Germany, it is true, every year, but even there he only shows himself to a few chosen ones. For the German reader of this it might therefore be desirable to hear about an artist who contributes to the artistic fame of his country to such a degree that, supposing it were required to find his place in art among the greatest players of his time, it would be on a pedestal certainly not lower, and perhaps on a level with Liszt.

It is only Henselt who, above all, has the same universal power, the like fulness of tone, the same completeness in the execution, for the most part unapproachable, and nearly above all comparison. Comparison is, however, not to be considered true criticism; we should judge things on their own merits, according to their own value. This must be the case in the present instance, in order that the reader may follow the remarks here made when the name of Henselt is mentioned.

In his compositions, in his performances, nay, even in his personal appearance, Henselt is distinctly German. Henselt has his own peculiar refinement, his special individuality of finish; he is for himself his own law and purpose. His education was formed on the traditions of the good old school, but expanded into extraordinary results. Henselt was once a scholar of Hummel, and, like a conscientious student, has been the pupil of anybody else but himself! Starting-points are definite; it is therefore important to state that the foundation in Henselt's education was a very *sound* one. We would use the word *classic* if the word had not become abused, by indiscriminate use, for we would rather reserve this term to describe those whose early training had been founded upon a study of the Greek and Roman authors, and even then the term should be restricted in its meaning to make it fulfil all its value.

The power of expression in Henselt's productions approaches nearest to that of Weber in its romantic character, for his nature seems more closely allied to that of his gifted countryman. To be romantic is a thoroughly German characteristic, and this is a prominent feature in Henselt. This quality is exhibited even in his lighter efforts, where he only gives a modest *pièce de salon*, a love song, or fantasia. Even where the ordinary listener thinks of hearing nought else but sentimentality and elegant susceptibility, Henselt cannot be aught else than romantic. In the sense of that Weber, in his *Hier Freischütz*, in Annchen's song, is soft and impressive, for every one who has feelings to recognise the depth of thought in music. Like his heart, so we find the outward appearance of the artist specifically national, in his firm unpretending bearing, in his conscious manner, which is coupled with the most sincere modesty, because he alone

never would be content with his own doings, as the more sincere observer easily perceives, but the superficial does not recognise. Henselt followed an ideal of perfection which would not allow him to enjoy the glory of present praise. It is in this way that the artist shows the surprising depth of his powers. Having invented, and as it were, apparently perfected, a finished sentence, to the great astonishment and delight of skilled and competent audiences, he would repeat the same in a new form, unconsciously obeying a supreme power. There are moments of the highest exaltation, entire isolation from the world, in which man no longer has the command over himself; moments when the artist feels himself approaching nearer to his ideal, tries to seize it with glowing anxiety, and thus he forgets the world, himself, and is even unconscious of the impression his efforts make upon his audience! The latter, if the artist in moments like these ever gave a thought to an audience, it would probably be to wish them far away. At least such is the result of my observation for thirty-two years. It is in inspirations such as these, in moments of this kind, unforeseen, and almost unregarded, that the soul is raised to the productions of a Rezia, an Agathe, and like sublime creatures, for whom and for which he will make his way through

"Boiling surfs and seething waves,
And breast the horrors of the caves,"

in order to be sacrificed on the pile with the greatest enthusiasm with his beloved creation. In lesser fancies Henselt is equally noteworthy. He is fascinating and even intoxicating. Another of his peculiarities is that in the middle of sentences, when his enthusiastic fit seizes him, and his ideal rises before his eyes, the already impressive "Cantilenes" with its own murmuring undercurrent of harmony, seems to gain in beauty, power, and intensity. The voice of the artist is anything but beautiful when he becomes conscious of what he has been doing; for he knows nothing of it, and has no idea of it. Never have I heard the enchanting melodies brought with such sweetness out of the instrument as in the moments when his voice, as it were, swelled the "concours of song." But he never seemed to be satisfied or happy for a single moment. Never can Henselt say, feel, or think with the romantic poet—

"Every wish and every thought
Seem now to rich fulfilment brought,
Each longing dream is satisfied,
While green trees wave in happy pride."

Henselt first appeared in St. Petersburg in the concert season of 1838, and remained there ever since, only leaving the place for short intervals. I became acquainted with him while I was on a visit to Count Wielhorski, when Henselt found me out, and introduced himself. I shall never forget the extraordinary impression he made on me by the recital of his "F sharp major etude." It was like an Æolian harp hidden under flowers—delightful and fascinating. Although thirty-two years have passed since that time the enchanting impression then made remains sharp and vivid to this day.

Artist-like, Henselt noticed my delight in his extraordinary talent, and when he had finished the piece he had been playing, he went back over the chief part of the ground he had so gloriously reaped, and once more gave the whole with new and modified phrases of expression, as rich and as wealthy as the result he had already gained. It was like gleaning a fortune!

(To be continued.)

GIUSEPPE LIBANI'S OPERA, *SARDANAPALO*, AT THE APOLLO THEATRE IN ROME.

This opera is the third new work which the manager of the Apollo Theatre in Rome was bound to produce during the winter season, 1879-80. The first performance was put off to the end of April, towards the close of the season, and hence the opera could be repeated only five or six times. Moreover, the performances were deprived of the composer's presence, which is always one of the most attractive features on an occasion of that kind in Italy; and a gloom was cast over the production of the work by the sudden death of Libani, who, one of the hopes of young Italy, succumbed at an early age, after a short illness, regretted by all who knew him and appreciated his talents.

In spite of all these disadvantages, the opera achieved a genuine success, and promises to take a permanent place in the repertoire of the leading Italian opera-houses. The libretto is by Sig. D'Ormeville, an author well-known in operatic literature; and the salient features of the dramatic action are briefly as follows:—

Sardanapalo, King of Assyria, about the year 700 B.C., is holding his opulent and profligate court at Nineveh, in the midst of feasting and revel, surrounded by a host of female slaves and dancers, who minister to his pleasures, whilst Zarina, his queen, and Salamene, her brother and Grand Vizier, deplore the decline of the empire, and seeing the growing discontent of the satraps, endeavour to devise a plan for preventing the downfall of the dynasty.

To that end, Salamene requests from the king absolute power and the royal ring, as the symbol of the highest authority, a demand to which Sardanapalo accedes the more readily as his thoughts are for the time being exclusively bent on Mirra, a beautiful Greek slave, who, though secretly in love with the king, has hitherto resisted his advances, but now becomes his "favourite."

In the meantime, however, a conspiracy has been formed for the overthrow of Sardanapalo by Arbace and Belese, the two leading satraps, and the latter high priest of Nineveh. Before the assembled people the high priest pronounces the curse of Baal on the city, and on the profligate court. Zarina, who is present, is terror-struck by the doom that seems to await her and her son, the more so as she becomes accidentally cognisant of Arbace's plan to assault and make himself master of the city. She hastens to warn Salamene, who thereupon surprises the disaffected satraps at their nocturnal meeting, and causes Arbace to be taken to the king, who throws the rebel into prison.

But presently news arrives that the revolt has broken out. The satraps are storming the gates of the city, and proclaim Arbace king. Sardanapalo, though he has roused himself to fight the invaders, is obliged to retreat to the palace. Zarina and her son effect their escape under the guidance of a trusted servant, and Salamene is killed in the defence of the royal cause. The satraps force their way into the palace, and Sardanapalo, having fallen at the hand of Arbace, dies in Mirra's arms, a victim of his own vice and profligacy.

The scenes of revel at the court, the rites and ceremonial incidental to Baal's curse on Nineveh, and the conspiracy-meeting of the satraps, afford abundant scope for a profuse display of that Eastern splendour and decoration for which modern operas of the *L'Africaine* type show so decided a predilection. But the scenes are skilfully arranged, and the dramatic interest is, on the whole, fairly well sustained.

It would lead too far to enter into a minute criticism of Libani's music here; suffice it say that in *Sardanapalo* the lamented young composer has shown himself a staunch advocate of melody, which accordingly predominates throughout the opera. His style is generally attractive, and though not always clear and intelligible, is never commonplace. His airs are marked by a good deal of breadth and swing, and the concerted pieces, if they do not present many novel features, are effective and well-balanced.

Libani has been more particularly happy in the airs allotted to the soprano and baritone parts (Mirra and Sardanapalo), whereas the alto and tenor (Zarina and Salamene), are secondary parts of feeble dramatic and musical interest. This constitutes decidedly the weak point of the opera; nor is the hero, in the person of a despicable and effeminate despot, a character calculated to win our sympathies, however persuasive may be the strains he addresses to Mirra.

Among the best numbers of the score may be cited the duet between tenor and baritone (Salamene and Sardanapalo) in the first act, Mirra's soprano air and the love duet in the second, the effective finale of the third, as well as Sardanapalo's "brindisi," or drinking song, in the last act.

The scene of the first act is laid in the royal palace on the Euphrates, and in Baal's temple at Nineveh; that of the second in the royal gardens, and in a sacred cave near the city; that of the third act in the royal pleasure-tent, amid luxurious surroundings, on

an island in the river; and that of the fourth act in a gallery and feasting-hall of the palace. It will be seen that the opera requires a most elaborate *mise-en-scène*, and this, it is fair to add, the Apollo Theatre never fails to produce whenever the manager wishes to please a Roman audience, so fond of spectacular display of any kind.

Following so closely upon *Hero and Leander* and *Lohengrin*, the success of *Sardanapalo* at the "Apollo" was an emphatic and deserved testimonial to poor Giuseppe Libani, whose remains were escorted to their last resting-place, not only by the *élite* of the musical society of Rome, but also by a numerous deputation from the "Apollo," anxious to pay a last tribute to a musician so young, so promising, and so respected.

C. P. S.

THEODORE DOEHLER'S *TANCRED*.

ITALIAN *impresari* have lately been in the habit of taking certain new operas for a round of performances over the country, with company, band, and bag and baggage. This nomadic system is not, it is true, evidence of a very advanced state of art, but it is better than the star system, often ensures a good *ensemble*, and is, moreover, justified in Italy by the fact that every town of moderate size possesses at least one, if not several, large and handsome theatres, which, for want of means and support, are closed for the greater part of the year. Hence the arrival of a company from Milan or Turin is always an event of great local importance, and as the prices of admission asked and obtained are comparatively high, the *impresario* finds it on the whole a remunerative speculation.

It is in this way that *Lohengrin* was first produced in Florence by the entire company and band from Bologna, and that the manager of the Apollo in Rome has lately given the same opera at one of the beautiful theatres of Genoa. Similarly Ponchielli's *Gioconda*, brought out in Milan, was reproduced in Florence by the original company, and the example has now been followed in the case of Doehler's opera, *Tancred*, which, having proved successful at Florence, was forthwith taken to Rome, and reproduced at the Politeama Theatre by the same *impresario*.

Doehler's *Tancred* is not exactly an opera of the present day. It was written in the year 1842, at a time when Bellini's and Donizetti's operas were still the order of the day. Doehler, who spent the greater part of his life in Italy, was deeply imbued with the beauty of Italian airs, and, like Nicolaï and Meyerbeer, in his first operatic attempts followed closely the precepts of the Italian school.

He was an excellent pianist, and many of his compositions for pianoforte are holding their own to this day; but that dramatic music was not his field or forte is sufficiently attested by *Tancred*, his only opera. In his effort to write Italian airs on the pattern of Bellini and Donizetti, he sacrificed his individuality, and reproduced the two masters, without Bellini's easy natural flow of melody, and without Donizetti's genius.

Doehler's music is pleasing, but devoid of character, and too trivial even for an Italian audience of the present day. The finale of the second act is perhaps the one redeeming feature of the work, which, for the greater part, is decidedly monotonous.

The tolerable success of the opera in Florence—probably *faute de mieux*—encouraged the *impresario* to produce it in Rome; but the limited applause it here obtained was due to the good and effective *ensemble* rather than to the merits of the music.

Passing over the story of *Tancred*, as sufficiently well known, it may be questioned whether the opera, belonging as it does to an obsolete school, will survive the recent performances. At all events it proves once more that a first-rate pianist, unless specially endowed by the Muses, is often but a second-rate composer.

C. P. S.

Foreign Correspondence.

MUSIC IN PARIS.

(FROM A CORRESPONDENT.)

August, 1880.

THE all-important public "Concours" of the Conservatoire are now happily terminated. Of the number of distinguished pupils we shall only mention Mlle. Blum—of whose beautiful piano playing we have already made reference in these pages—who gained the first prize, and Mlle. Steiger, a talented little girl (both pupils of M. Le Couppé) who gained the second prize. M. Piccaluga, whose name is also familiar in this RECORD—he having taken the part of Cassandra's lover in Berlioz's *La Prise de Troie*, given in the Cirque d'Hiver Concerts last winter—gained the second prize for singing, and Mlle. Griswold, a

young American, gained the first prize. For Opéra comique M. Piccaluga gained the first prize. Mlle. Jacob, of whose sympathetic voice we have also already spoken, gained a second prize. For the violin, Mlle. Tua, pupil of M. Massard, was unanimously awarded the first prize; M. Nadaud and Mlle. Harkness, pupils of M. Dancla, the second. For "Opéra" Mlle. Frandin won by unanimous consent the first prize, and Mlle. Griswold the second, both pupils of M. Obin. The distribution of the prizes was held on Thursday the 5th of August; M. Turquet, the Under-Secretary of State to the Ministry for Public Instruction and the Fine Arts, presiding on this occasion, was supported by M. Ambroise Thomas, Director of the Conservatoire, M. Deschappelles, Chief of the Administration of Théâtres and the Fine Arts, and all the *personnel* of the institution.

In the course of a long *discours* M. Turquet said: "The Conservatoire is not merely one of the places in the world where one hears the best music; it is still and before all a school. This institution represents at one and the same time the past and the future: the past by the interpretations of the masters, the future by the instruction of the pupils. All the branches of musical art are here cultivated, and the lessons of clever professors, many of whom are themselves also masters in their art form here every year new talents. The dramatic art, in every branch, in its highest manifestations, comes here to recruit its interpreters. There are students for Racine and Molière, as there are for Mozart, Auber, and Rossini. All our great scenes have to thank the Conservatoire for part of their success. It is for music and declamation that which our *Ecole National des Beaux Arts* is for drawing.

The future must then be protected by preserving the character and the tone of the instruction given, and in maintaining a height proper to the formation of talents when better and more liberal seasons shall come. One may be certain that the studies of the Conservatoire will not weaken under the clever direction of M. Ambroise Thomas, and with the co-operation of such excellent and devoted professors." Space does not permit us to follow M. Turquet in his mention of former pupils removed during the past year by death. He goes on to say that the library and museum of the Conservatoire are open to the pupils, and after enumerating the *palmes académiques* which have been awarded to M. Massenet, the composer of *Le Roi de Lahore*, &c., M. Baillot, professor of chamber music (son of the celebrated violinist of the same name), M. César Frank, professor of organ and learned composer, M. Duprato (professor of harmony), the prizes were distributed.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, August 12th, 1880

THE Conservatoire of the Gesellschaft der Musikfreunde finished its academical year on July 15th, the 62nd since its foundation. The Annual Report for the past year gives a list of 54 professors, 726 pupils for music, and 26 for the drama. For music Bohemia furnished 37, Hungary 70, Lower Austria 286, pupils. There were 50 foreigners, of whom 15 were from Germany, 8 from Italy, 7 from Russia, Roumelia and Servia each 6, Turkey 3, Greece 2, America and England 1 each. The students of the piano have numbered 428 (no fear of any lack of succession of performers!), 82 the violin, 18 the contrabasso, 16 the cello, 11 the flute, 10 the French horn, 9 the trumpet; organ, harp, oboe, clarinet, fagotto, each 7, trombone 6. The number of solo singers amounted to 79, each pupil believing earnestly that he or she will one day or other become the much-sought-after *diva* or the operatic hero of the hour. The number who took composition as principal subject was comparatively small, only 13 aspiring minds who seek to supply the stage with new operas, the concert-room with symphonies! I must say, the programme of the last exhibition of the pupils contained the first movement of a symphony which was really a very good one, and, being well executed by the young pupils of the Conservatoire, did not fail to make an effect.

The Opera will commence next Sunday, the 15th, with *Fidelio*.

Some Gäste are expected during the next few weeks. Also it is likely we shall have a new opera as soon as possible; it is, however, only to us, for it was once produced in Weimar, about 1853, under the conductorship of Liszt. It is Schubert's *Alphonse and Estrella*, now arranged with all possible artistic care and with altered words by Johann Fuchs, Kapellmeister of the Hofoper, formerly in Hamburg, where he had produced, to the astonishment of many, an opera by Handel, which had much success. It was afterwards repeated in Leipzig. Baron Dingelstedt, director of the Burgtheater, will undertake the duties of the like position in the Opera here from October next; Freiherr von Hofmann is to be the leading general-intendant. There are also new potentates in other departments, making the third change during an interval of ten years, the length of time the new Opera-house has existed.

I fill up my reserved place this time with two compositions, of which the autographs are in the archives of the Gesellschaft der Musikfreunde, the one by Attwood, the other by Sterndale Bennett. Concerning Attwood I cannot do better than quote the words of Mozart, who, as it is well known, instructed Attwood in harmony, &c. When Kelly, in 1783-87, was engaged at the Italian Opera in Vienna, he met Mozart, who upon inquiry after the young student, said, as we find recorded in Kelly's "Reminiscences," Vol. I., page 228, "Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety, and I feel much pleasure in telling you that he partakes more of my style than any scholar I ever had, and I predict that he will prove a sound musician."

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—In your notice of Luigi Ricci's *Cola di Rienzi*, your correspondent C. P. S. states that *Crispino e la Comare* is the composition of Federico Ricci. Allow me to correct this. The work named is the joint composition of the brothers Federico and Luigi Ricci, the uncle and father of the young composer whose work your notice reviews. In Italy it is not uncommon for two composers conjointly to write the music of an opera; and *Crispino* was so written. Luigi Ricci wrote many successful operas alone, amongst them *Scaramuccia* and *Chi dura vince*; while Federico is known by his *Prigione d'Edinburgo*.

I am, dear Sir,

Faithfully yours,

FRANCESCO BERGER.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In the present acknowledged dearth of local orchestras in England, I venture to ask your attention to, and if possible co-operation in, a plan for supplying a want so widely felt. Good chorus singers and choral societies are in plenty, while the means of adequately accompanying them is so rare, that either an orchestra must be obtained at great expense from London or Manchester, or else recourse must be had to the miserable substitute of a harmonium or pianoforte. If we except Bristol, and a very few of the larger cities, local orchestral concerts, such as are to be found flourishing in the smallest German towns, are unknown; and that, too, not from the absence of musical appreciation in the English public, but from the lack of instruction in orchestral instruments. I have tried, and hitherto with success, the expedient of having out-going choristers in my choir taught orchestral instruments: and their previous musical training stands them in such good stead, that I confidently expect to find eventually good results in a competent local orchestra. The knowledge of orchestral instruments will be profitable to them, in that it will supplement their income from whatever mercantile or other pursuits they enter upon when they leave the choir. I trust that you will see your way to developing this idea in your town and choir. If the Cathedral cities were to make an effort in this direction, the effect both upon English audiences and English music would, I feel convinced, be a most marked one. As many Cathedral towns are also military centres, no difficulty would be found in procuring the services of a band-master or other qualified person to teach the various instruments.

Hoping for your valuable co-operation in this plan, and for any suggestions you may make for its furtherance,

I remain, dear Sir,

Yours very faithfully,

C. VILLIERS STANFORD.

Trinity College, Cambridge, July 27th, 1880.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—It would be a great advantage if one of your learned correspondents could succeed in placing the question of time on as scientific a basis as Mr. Ellis has succeeded in placing that of pitch, in the elaborate and valuable paper which was published in the *Journal of the Society of Arts* for March 5th, 1880. Beethoven's own metronome, for instance, must have differed from ours, as, to quote from Mr. A. Manns (M.M.R., vol. viii., p. 7), many of his quick movements cannot possibly be performed at the pace indicated, but must be taken at least one-sixth, and more frequently one-fifth, slower than directed, if the notes are to be played at all. And I would add "or heard either." "This is decidedly the case with the first and last movements of the 8th Symphony, and it would seem to show that we need only deduct one-sixth or one-fifth from every number given in the scores of his symphonies, in order to ascertain pretty safely the tempo which he had in view. Deducting one-fifth from the number given for the 8th Symphony, we obtain the following result: 1st movement, 56 instead of 69 bars per minute; 2nd movement, 72 instead of 88 quavers per minute; 3rd movement, 100 instead of 120 crotchets per minute; last movement, 68 instead of 84 bars per minute. These tempos have been observed in the Crystal Palace performances there for fifteen years." Who also would attempt to play Czerny's *Etudes de la Vitesse* at the mad pace which he has, according to our present metronomes, indicated? Cramer's *Studies* also, I have the clearest evidence, must have been marked according to an unscientifically regulated metronome, as von Bülow suggested in his preface to them. I remember playing some of them to the late G. A. Griesbach, who was an intimate friend of Cramer's, and his observation was that I played them much too quickly, although I could not possibly have played them up to the indicated time. So far one might get at an approximate solution of the difficulty, although this would be far from a scientific solution, by deducting, as Mr. Manns says, a fifth from the indicated tempo; but it seems that Schumann's metronome, which is known to have been defective, must have been of the opposite kind, keen listeners saying that Madame Schumann plays her husband's works *quicker* than the indicated tempo. Would it be possible to get at and test the metronomes used by Beethoven, Schumann, Cramer, or Czerny, so as to obtain a solution of the difficulty? It is not a slight matter that the metronome indications of these writers should be absolutely misleading, nor does it seem to me that the eradication of them, leaving the tempo to the performer's instinct—as in Miss Zimmermann's edition of Beethoven—at all meets the difficulty. I, for one, would feel far happier if satisfied that I was playing the composition of a master at the time he would have wished it, than if I were vaguely taking it at a time suggested by my own instincts.

Faithfully yours,

J. S. LIDDLE.

Slough, August 19th.

Reviews.

Twelve Easy Pieces by G. F. HANDEL. Edited, &c., by Dr. HANS VON BÜLOW. Revised by JOHN FARMER (Harrow Music School Series). London: Augener and Co.

STUDENTS of the present are to be congratulated upon the vast amount of care taken by the greater lights in music to make the way smooth for them in their efforts to conquer technical difficulties. The greatest players of their time, among whom Dr. von Bülow certainly stands eminent, recognising the troubles which beset the tyro, and probably remembering also how gladly they would have welcomed themselves all attempts to make clear the course in the days of their pupillage, in turning their thoughts back and by the production of such works as that now before us, are performing a task which should meet with a cheerful recognition. The educational value of the arrangement of the twelve easy pieces by Handel is not to be lightly assessed. There is all the advantage of the skill and labour of Dr. von Bülow in collecting, fingering, setting out in full notes the various graces and *agréments* with which in former time it was the custom to embellish all works for a keyed instrument like the organ, harpsichord, and its successor the pianoforte. There are to be found in a clearly printed form two correntes, two minuets, a sarabande, a gigue, a sonata, a sonatina, a prelude, two gavottes, one with variations, and an allemande. These are set forth in the order of difficulty, the easiest first, and so on. As a preface to the whole are some valuable remarks upon the character of the works selected,

and the method with which they ought to be played, all faithfully and appreciatively translated from the German. The nature and form of the individual pieces selected are also touched upon, and in addition to the remarks made by Dr. von Bülow, which have their own value, Mr. John Farmer, of Harrow, has added the benefit of his experience in revising the final proofs, so that the pieces collected and arranged for the students of the Royal School of Music of Munich may now be presented with all confidence to English speaking students all over the world.

Marionette Overture (Puppenspiel Overture). By CORNELIUS GURLITT. Op. 105. London: Augener & Co.

FULL of brightness and life, quaint in rhythm and treatment of the melody, which is remarkably characteristic, this overture is so far happy in its aim, that the "dancing dollies" seem to be before the eyes during the progress of the music in all their stately and merry antics. It is deliciously piquant upon the piano, and if it were scored for a band by a genial hand would form no ill or unworthy companion to Gounod's famous "Pezzo burlesco," the funeral march of a marionette.

Königs Huzaren. Marche Brillante pour Piano. Par R. LEONARD. Arranged for Two Pianos, Eight Hands. London: Augener & Co.

ATTENTION was called to the merits of this march as a composition in the August number of the MONTHLY MUSICAL RECORD. It was then and there noted that it was of such a character "as to suggest orchestral effects of the brightest and most stirring kind." Since then it has been published in two forms, one for a full orchestra, and one for military band. It is, however, not to either that it is now proposed to call special attention, but to the arrangement for eight hands on two pianofortes, which brings out into showy relief the many excellent points in the work, and justifies the opinion of its adaptability for such a magnified purpose as was conveyed in the remarks concerning it in its original state.

Method for the Harmonium. Progressive exercises for the management of the bellows and stops, followed by a selection of pieces from favourite Authors by L. F. A. FRELON. London: Augener & Co.

WITHIN the pages of this clear and comprehensive work will be found all that is needed to lead would-be harmonium players into the right path. As the author presupposes a certain acquaintance with the rudiments of the art of music, and of pianoforte playing, he is able at once to plunge in *medias res*, and in this respect, as in others, no words are wasted, no prolix or unnecessary description given. He explains the character of the instrument, gives directions for the proper method of blowing, and also when the pupil has conquered a certain degree of the technical difficulties at the outset, presents further instructions for the production of expression without which the instrument is as nothing. His descriptions, clear enough in the words employed, are enforced and made particularly lucid by the diagram of the construction of the Harmonium, and a table showing the power and effects of the stops.

The exercises, selected from the works of Beethoven, Bellini, Lefebvre-Wély, Donizetti, Schubert, Cimarosa, Meyerbeer, and others more or less known to fame, are as comprehensive as the instructions, and the value of the work is thereby proportionately extended.

Trois Morceaux de Salon pour Violon avec accompagnement de Piano, par GUIDO PAPINI. London: Augener & Co. SIGNOR PAPINI is well and favourably known in England as an accomplished violinist and a competent quartett leader. In these three pieces he appears before the public as a composer, and thereby gives a further proof of his abilities as a musician. They are charmingly written, and there is a certain amount of

modesty in the titles he has given to them, which will commend them to all. The accompaniments are just exactly suited to carry out the character which the titles imply, being simple, and by no means difficult. The "Scherzetto," in G minor, is quaint, lively, and sparkling; the "Romance sans paroles" has a charming melody of a shapely and graceful form; and the "Gavotte Infantine" is so good of its kind that it is well calculated to please not only the young but also "children of larger growth."

The Lord of Burleigh. A Cantata, words by Alfred Tennyson, music by FRANCES ANNE GILL. London: Novello, Ewer & Co.

THE composer of this Cantata has taken an infinite degree of pains to set a poem to music, and has been doubtless at a considerable expense to have the work engraved and printed. Without in the least degree depreciating the spirit in which the composer has approached her work, but, on the contrary, giving her all praise for her design, her labour certainly remains as an example of good intention ill prepared. There is much that might call for admiration from a circle of interested friends, but the musical world outside that circle sees little but good ideas badly treated and an absence of scientific knowledge in the writing, which tells of scanty preparation for the successful undertaking of composition of any kind, particularly such ambitious work as that of the construction of a Cantata.

Fifty Children's Songs (voice part alone). By CARL REINECKE. London: Augener & Co.

FOR the purpose of increasing the educational facilities these charming and well-known songs afford, a new edition of them has just now been brought out, in which the music of the voice part with the words alone are given. As for ordinary school requirements such an edition is of great utility. There can be no question as to its value. The songs are full of melody, which

"When sung by childish voices,
An earthly echo of celestial sound
Pours down below."

And the words are of such a nature as fully to interest young people.

A Face in the Crowd, and Now was I Wrong. Two songs by LOUIS ENGEL. London: Stanley, Lucas, Weber & Co.

IN the first-named song the author has pointed out some consecutive fifths, but they are not the more pleasing as musical effects in the position they occupy, even though they have been retained. Attention, however, has not been called to certain hidden octaves in the seventh bar and elsewhere, the existence of which weakens the harmony. In the second song there is also a lapse in the writing, consecutive octaves not pointed out. As there is little in the melody of either of the songs, the whole interest is possibly centred in the accompaniments. It is therefore only necessary to point out the errors, the faults of the printer, that they may be rectified in all future editions.

Fifty-eight English Songs of the 17th and 18th Centuries, arranged by JOHN HULLAH. London: Augener & Co.

NEARLY ten years have passed since the former edition of this excellent collection of songs was given to the public, and now the time has come when a new issue is rendered necessary by a new demand. As a representative selection of English songs it is excellent, as it gives examples of the works of writers of several periods, from the time of Henry Lawes to that of Henry Bishop, extending over nearly two centuries of time, and including, besides, specimens of the genius of such writers as Humphreys, Blow, Purcell, Eccles, Leveridge, Arne, Boyce, Linley, Charles Dibdin, Jackson of Exeter, Arnold, Percy, Storace, Shield, Carter, Hook, Webbe, Braham, W. Linley, Davy, and others. Some of the above-mentioned musicians are represented by more than one specimen. Many of these

songs are exceedingly beautiful, and will stand as monuments of the inventive genius for melody among English writers for many ages to come. All are interesting, and some remarkably vigorous. As an educational collection, showing the growth of treatment through a course of two centuries, it is of great value. The student will find great help in the excellent and intelligent preface written by Dr. Hullah, which not only explains the characteristics of the ballads included in the series, but also serves as a key to the understanding of the other English works of the several periods, and this is one of the best uses of the selection; for, although it is in itself an admirable testimony of the genius of English musicians in times past, it is still more valuable as indicating the hiding-places of treasures equally important, whose discovery would be productive of an equal if not a greater amount of delight.

In such matters as the printing and publication, the best effort seems to have been made. The book, extending over 150 pages, is clearly and beautifully printed, and the whole is issued for the sum of three shillings. For the convenience of those who prefer even an easier mode of acquiring possession, it is to be had in four divisions at a shilling each. Without reference to the value of the songs themselves, and the advantage of skilful editorship, none can surely call a musical publication expensive which gives to all who seek, the opportunity of becoming possessed of good old English songs at the rate of twenty for a shilling.

The Bridal, and When we were sitting side by side. Songs composed by HENRY SMART. London: Augener & Co.

IN the words of each of these songs the author has framed a story without which a ballad would be incomplete. The first a tale of interrupted love and broken vows, the second a theme of love long continued, vows well kept, and the changes which age brings on all around two faithful hearts. The music, in Henry Smart's earlier style, is in each case musically and sweetly melodious, therefore easy to sing, and effective when well sung.

Robert Schumann als Schriftsteller. Sprüche aus seinen Schriften über Musik und Musiker, gesammelt und mit einer Vorrede versehen von JOSEF SCHRATTENHOLZ. Leipzig: Breitkopf und Härtel.

A HANDY volume, containing thoughts and expressions found distributed in the writings of the great musician, and now arranged in a convenient and logical form under several heads, scattered gems collected into one cabinet, and laid before the eyes of those interested in such a matter in a form at once pleasing and acceptable. Thus we may read his judgments upon music and musicians, of students of the public and dilettantism, as well as his views concerning the critic and criticisms. These remarks are prefaced with an essay on the life and art-labours of Schumann, written in a thoroughly appreciative style; and as an additional effort towards completeness in the publication, which is most beautifully printed, it may be stated there is a copy of a medallion portrait of Schumann, with a *fac-simile* of his autograph. The work is dedicated by Herr Schrattenholz to Madame Schumann, "der ersten deutschen Künstlerin," and appended to the book is the announcement of a complete critical edition of Robert Schumann's work, to be edited by the first of German pianists. The growing interest in Schumann's labours will render this splendid publication as welcome as it is opportune.

Catalogue of Pianoforte Music. September, 1880. London: Augener & Co.

THE new catalogue of pianoforte works issued by this firm may call for mention because of its comprehensive character, and the usefulness of the style in which it is arranged. The first is exhibited in the large list of writers, both English and foreign, who have contributed towards it. Arranged in alphabetical list they stand thus:—

Beethoven; Sterndale Bennett; Brissac; Calcott, W. Hutchins; Chopin; Clark, Scotson; Dorn, Edouard; D'Ourville; Gurlitt, C.;

Handel; Haydn; Heller, Stephen; Hermann, F.; Kirchner, Th.; Koehler, L.; Krug, D.; Kuhe, W.; Lee, Maurice; Liszt, F.; Mendelssohn; Moszkowski, M.; Mozart; Pauer, E.; Reinecke; Xaver Scharwenka; Schubert; Schumann; Smith, Boyton; Smith, Sydney; Volkmann. The list also contains:—Exercises and Studies for Pianoforte Solo, Pianoforte Schools, Dances for Pianoforte Solo; Pianoforte Duets, Pianoforte Trios (6 Hands), Works for Eight Hands, Two Pianos, and Pianoforte Solo or Duets, with instruments *ad lib.*

This is spread over sixty-four printed pages, and as a guide to teachers the various degrees of difficulty are all carefully marked, so that there need be no trouble in making a selection even of those works with which the searcher may not be fully acquainted.

Proceedings of the Musical Association. Sixth Session, 1879-80. London: Stanley Lucas and Co.

THE transactions of the society during the year now past exhibit a more cosmopolitan if not a more practical treatment of subjects relating to music than the previous volumes show. The papers read were "On the Mechanism of the Human Voice," by Herr Emil Behnke; on "A Mode of Producing Continuous Notes from Resonators," and on "Some Experiments with a Revolving Stopcock," by Mr. R. H. M. Bosanquet; on "Beauty of Touch and Tone," by Mr. A. Orlando Steed; on "Musical Aesthetics," by Mr. Breakspere; on "Quality of Tone in Wind Instruments," by Mr. D. J. Blaikley; on "Chopin," by Mr. G. A. Osborne; on "Music as a Profession," by Mr. C. K. Salaman, and on "The Lyrical Drama," by Dr. Macfarren. The result of Herr Behnke's researches in the subject upon which he spoke is contained in his book noticed in another column. His lecture was made additionally interesting by the illustrations shown by means of a large working model of the larynx. Mr. Steed's paper is particularly good, even though the title scarcely represented the theme treated; nevertheless, his remarks were earnest and to the point. In the whole paper, though a little discursive, there was much that was commendable, as showing that practical musicians are alive to the need of accurate scientific knowledge on this branch of the subject. The discussion there went also told of the existence of a large amount of correct knowledge, even where it might be least expected. Curiously enough, none of the speakers seemed to have been aware of or to have remembered the existence of M. Behnke's labours on the subject of the mechanism of the human voice, for no reference was made to the lecture which the author gave before the Association at the first meeting. Mr. Osborne's paper on "Chopin" is genially handled; Mr. Salaman, in treating upon "Music as a Profession," tells some interesting anecdotes, but advances no new practical conclusions. The best paper of the whole is that of Dr. Macfarren's upon "The Lyrical Drama," in which he treated with remarkable clearness the growth of opera from the time of its first institution to the present, pointing out forcibly, though briefly, the rise and progress of those things which make the characteristic qualities of the Lyrical Drama of modern time.

Vocal Physiology and Hygiene. By GORDON HOLMES, L.R.C.P. Edin. London: Churchill.

OF late years gentlemen outside the musical profession have been turning special attention to the subject of voice and its mode of action under varying degrees of excellence or defect, and although by inferior teachers this has been regarded as an unjustifiable intrusion, and differing statements, evolved naturally from that scientific aspect of approach, have been ridiculed and condemned, still, by the higher class of musicians, this outside research has been regarded as typical of progress, and, however strange or startling, the enunciated views have been accepted as worthy of respectful and unselfish consideration. The Idealism of a Descartes has given place to the Positivism of a Comte; and this latter mode of philosophy, although of necessity incomplete, and bounded by the finality of human reason, is of necessity of infinite use to an art that hitherto has been confined to the limits of aural observation and idealism. The book before us is decidedly the most complete that, from the scientific aspect, has been submitted to the public; and no person having the pretensions of a teacher of the first rank should be without it on his library shelves. The work is a physiological account

of the subject in a more systematic and thorough manner than has hitherto been attempted; physiological principles are applied categorically to the culture of the voice, while it contains the most complete compilation of human thought, ancient and modern, that probably could be given us. Beginning with the hypothesis of the origin of language proclaimed by Max Müller and others, the author proceeds step by step up through the Egyptians, Grecians, and to the present day. The most startling thing brought to light is the discovery that Galen (A.D. 130), "the father of physicians," as he is called, proclaimed physiologically the relative action of the false vocal cords to the true ones, and the inflation of the ventricles during the emission or a controlled musical note—a discovery that apparently remained neglected upwards of 1,700 years, and was re-discovered by Dr. Wyllie some fifteen years ago. In the acoustical section we see our author has accepted without reserve the pretty fiction of Prof. Helmholtz respecting the physiological use of Corti's organ in mammals; the absence of this organ in birds, hearing better than we, is destructive of that hypothesis. Referring to the laryngoscope and its use our author justly accords the discovery of this valuable surgical instrument to a singing master, Manuel Garcia—we say "surgical instrument" advisedly, for it is only useful in that aspect. All notes emitted under the conditions for complete vision of the vocal organ are artistically incorrect, the protrusion of the tongue disturbs the relativity of the epiglottis to the false cords, and these again to the ventricles and true discords. Much unconscious mischief has been done, and false thought disseminated, by teachers trying to see instead of trying to hear. Writing upon "registers" the author refers to the confusion on these matters prevailing in *Singing Methods*—most different; all wrong. "The physiological inconsistency, not to say absurdity, of these views need not be dwelt upon" (p. 137). Some valuable information is given respecting defects of speech, and the work concludes by directions for the correction of temporary physical derangements, &c. To show the value of this work, if only as a compilation of the thoughts of others collected into a convenient form, we may remark that there are upwards of 200 authors of all countries and all times quoted or referred to therein. The few sketches given are of a superior kind, and the one on page 86 is new; probably this sketch shows the relative conditions of the false and true cords when sounding a note as extracted from ordinary speech; under true art-production the parts 5, 5' would be nearer the median line.

MINOR ITEMS.

Gavotte in B flat, and *March for the Pianoforte*, by FRED. A. DUNSTER. London: A. Cox. These two pieces have the merit of being simply and agreeably written, though neither of them display any strong amount of originality or independence of thought.—*Chopin's Mazurka*, Op. 7. Arranged as a duet for pianoforte and harmonium by L. F. A. FRELON. London: Augener & Co. It is scarcely necessary to do more than call attention to the new edition of this thoroughly excellent and artistic arrangement of a popular piece, already well and deservedly popular in and for itself, to secure a renewed lease of life and favour for it. It might be well used as an appendix to the early studies contained in the "Method for the Harmonium," by the same author.—*The Chorales from Bach's Passion* (St. Matthew). Arranged for the Harmonium or American Organ by E. F. RIMBAULT. London: Augener & Co.—This is a new edition of an arrangement already well known to harmonium players of the beautiful chorales in Bach's "Passions Musik" according to St. Matthew, with all their varied harmonies set out apart from the text of the work in a form which has proved, and will still prove, to be acceptable to many.—*The Evening Service*. Set to music in the key of F by J. V. ROBERTS, Mus. Doc. Oxon. London: Novello, Ewer & Co. Taken as an attempt to provide moderately accomplished choirs with a new setting of the Canticles for Evensong, Dr. Roberts' music will be acceptable, especially as the sequence of melody offers no difficulties so great as not to be quickly overcome. As a musical composition there is very little that is remarkable or out of the common; there is nothing novel or particularly striking beyond the frequency with which Dr. Roberts fondly clings to the chords

of the seventh wherever and whenever he can introduce them.—*The Mechanism of the Human Voice*, by EMIL BEHNKE. London: J. Curwen & Sons. It is not without a large degree of dread and uncertainty that the musical reader takes up any work professing to treat the organs of the voice or its mechanism for the benefit and advantage of musicians. The subject is one about which so much has been written and so much remains to be told, and so little in the way of genuine research or qualified information is usually given, that the dread lest each new book should be only a repetition of old fallacies creates an uncertainty as to whether it is not enough to glance at the title and lay the book down with a sigh for wasted opportunities, and a further groan for the rashness of those who continue to multiply ignorance, or scorn to make independent inquiries upon a subject concerning which so little has been written and so much is desired to be known. There need be no fear in taking up Herr Behnke's book on the "Mechanism of the Human Voice." It is not a reduplication of exploded theories, but a valuable contribution towards complete knowledge, and even though it is in places controversial, it is not intemperate. It is written with as little encumbrance of technical terms as the subject will permit, and each prime idea is fully illustrated not only by a clear diction, but also by a series of explanatory woodcuts. As a contribution to scientific knowledge it is worthy of all support, for the technical part is correctly stated, and the descriptions of the vocal sounds made visible most interesting.—*On the Origin, Selection, and Management of Organs, Pianofortes, and other Musical Instruments*. Malvern: Haynes & Co. One of the most striking novelties in the art of advertising is the publication of the illustrated list bearing the above title. There is a vast amount of really valuable information confined within its pages, historical references to the several instruments, hints as to choosing, and actual instructions how to take care of them when chosen, quotations from the great poets relative to music and musicians, an almanack with the list of dates of the birth and death of the famous in art, with several pieces of well-written music by W. Haynes; so that the book, which by the way is beautifully printed, has an interest attached to it outside the purpose for which it is mainly designed.

Concerts.

SACRED HARMONIC SOCIETY.

THE whole of the area of Exeter Hall is to undergo revision, if not re-construction, and consequently it will be no longer available for the purposes of the Sacred Harmonic Society and others who give concerts in the large room. The Young Men's Christian Association have purchased the property, and are about to alter the place entirely. Billiard rooms, gymnasium, and other additions are to be made, which will convert the place into a sort of Club-house, with the addition of a large room for meetings, &c. Under these circumstances the Sacred Harmonic Society will hold its next Season's Concerts in St. James's Hall, under the direction of Sir Michael Costa. It is intended to re-model the Orchestra and Chorus, with a view to provide an ensemble possessing the highest qualifications and the greatest music ability. The performance of several works which have either been laid aside for many years or not previously performed by the Society is also contemplated. The Society will, therefore, in opening its Forty-ninth Season, enter upon a new career of usefulness, which, to judge by its past history, no efforts will be spared to promote. For this the name of Sir Michael Costa, who has directed the concerts since 1848, is sufficient guarantee. These words form the basis of the official announcement issued by the Society, and may be accepted as a complete answer to the statement which was reported, "that the Society's enforced removal from Exeter Hall may probably lead to its dissolution." The Society has done so much good in the past, and enjoys so high a prestige, that it may be hoped that under the new conditions it will live to see not only the completion of its Jubilee year, but entering upon the second half go on prosperously and complete the century. The Society has taken temporary offices in the Adelphi, and the fine musical library of reference which belongs to the body is to find a home with Messrs. Novello and Co., whose shop the statue of Handel, by Roubillac, also the property of the Society, will adorn. It is a matter of regret that the City authorities were unable to understand, or to yield to the request of the Society, to take care of the books for a time. In

return for which it was suggested that if the volumes were in the Guildhall Library, the public might be permitted to use the works on music under the like regulations the other books are lent for consultation. The Sacred Harmonic Society actually obtained permission from the authorities of the City to deposit the books of the library in Guildhall. This permission was, however, subject to the approval of the Common Council. When the matter was brought before the subsequent meeting the permission was withdrawn. The consequence is that the noble collection of rare and valuable works on the art, science, and practice of music, together with samples of the compositions of many musicians, both English and foreign, some of them almost unique, will in a great measure be placed out of reach for reference. Mr. Littleton, of the firm of Novello & Co., has in the most generous manner possible undertaken to find rooms for the books at his music warehouse in Berners Street, where they may be seen under regulations to be decided upon by the Society. This, although in some sort an advantage, will, however, practically shut out many from making use of the library as heretofore, under the impression, erroneous, no doubt, that it would give rise to inconvenience, and place a certain amount of restraint upon those who would feel more at liberty were they dealing with a public body rather than a private firm.

PROMENADE CONCERTS.

MESSRS. GATTI have again opened Covent Garden Theatre for a series of Promenade Concerts. Promenade Concerts have enjoyed an intermittent existence for more than forty years. In June, 1840, Jullien, in conjunction with Eliason, commenced a series of "Concerts d'été" at Drury Lane Theatre, at which the plan was adopted of permitting the "shilling visitors," who were expected to attend in large numbers, and for whom it was not intended to provide sitting accommodation, the privilege of wandering up and down during the performance of the music, a plan which has been continued at all similar ventures from that day to the present. As it was at first clearly impossible to promote the best interests of art by the performance of classical music under such circumstances, Jullien sought to make his programmes popular and his entertainment attractive by giving such music as he knew the people were capable of appreciating. When the public had learned to consider his concerts as an indispensable portion of their amusements, and came in crowds, he still delighted the "rhythmical faculty" by dealing out such matters as "Row polkas," "British Army quadrilles," and other clap-trap devices, to delight a populace in its infant admiration for music. Moved by good advice, he gradually introduced extracts from the classical writers, but not even then without a great amount of charlatanism. Still he did good. His band was composed of the best artists procurable, his soloists were those whose names represent a golden period in musical history, and he showed how it was possible to amuse the multitudes he attracted, and to lead them gradually to appreciate the finest efforts of art. The details of the organisation of such concerts which he devised have formed the basis of all like operations since, and his ideas and aims, though not fully carried out by himself, are still being worked upon, and the principal of development he founded is that which guides the majority of the ventures of a similar character. Thus it is that at Covent Garden Theatre, where a series of Promenade Concerts have again been undertaken by the Messrs. Gatti, the programmes show a vast advance, not only upon Jullien's original pattern, but also upon the former ventures, of the same impresarios. A great amount of this improvement is of course due to the conductor they have chosen this season, Mr. F. H. Cowen. His powers as a musician have been sufficiently proved by the works he has written and published. It does not of course follow that because a man is a thoroughly scientific and practical musician that he therefore possesses the requisite qualities for making a first-rate conductor. His knowledge will keep him straight and help him to present respectable readings of the works he brings forward, even though they are not likely to be marked by any force or special individuality, and his good taste will guide him into the selection of such works as shall best exhibit the merits of the force he is called upon to control, and continue the line of advance begun by his predecessor with honour to himself. The opening concert, on July 31st, was a fair sample of the form of entertainment proposed to be offered. The names of such composers as Mendelssohn, Meyerbeer, Weber, Rubinstein, Balfe, Haydn, and Beethoven represent a certain amount of the element known as classical, while the more popular and ear-taking music is drawn from one or two writers like Rossini, Bellini, Verdi, Sullivan, and Cowen, who may be ranged without slight among the semi-classical composers. At all events these names show that popular taste is advancing, and likely to be advanced, under the present direction. As usual, the Wednesday in each week is to be set apart as a

classical night, and although as yet the programmes on these occasions have been drawn from many sources, instead of, as heretofore, making one composer to furnish the bulk, they have not failed of their interest. The singers have all been English, or English-speaking artists, Madame Patey, Miss Marriott, Miss Davies, Mrs. Osgood, Miss Orridge, Madame Antoinette Sterling, Mr. E. Lloyd, Mr. Foli, Mr. Maybrick, Mr. Frank Boyle, and others. Miss Bessie Richards, Madame Frickenhaus, M. Musin, have in turn delighted the audiences with their performances, and the orchestral and military bands, alone or in combination, with the several leaders of the various departments who have been called upon for solos, have succeeded in impressing the crowded audiences with a fair and favourable idea of their merits. Mr. Cowen has as his sub-conductor Mr. A. Burnett, who also acts as his leader. Mr. Fred. Godfrey directs the military band (the Coldstream Guards), and Mr. A. H. Thoulless is entrusted with the duty of accompanying the vocal music. The large and attentive audiences gathered together night after night testify to the success of the undertaking. The programmes indicate the desire to lead the lovers of music to the highest grades of appreciation.

ROYAL ACADEMY OF MUSIC.

THE prizes won by the students of the Royal Academy of Music were distributed by Mrs. Gladstone, on July 24th, in the Concert Room attached to the Institution. Previous to this ceremony a selection of part-songs and other pieces, including a vocal piece by Mr. Walter Macfarren, and an organ solo by Dr. Hiles, were sung and played by the pupils. Mrs. Gladstone, in handing the prizes to the successful winners, spoke a few words of encouragement and praise to each. The prizes were as follows:—

The Lucas Silver Medal (for the composition of an Andante for violin and pianoforte), Arthur G. Thomas; the Parepa-Rosa Gold Medal (singing), Clara Samuel; the Sterndale Bennett First Prize, purse of ten guineas (pianoforte), Dinah Shapley; additional prizes, purses of five guineas, Amy Hare and Maud Willett; the Llewellyn Thomas Gold Medal, for declamatory English singing, Matilda Robison; the Evill Prize, purse of ten guineas, Ben Davies; the Heathcote Long Prize, purse of ten guineas (pianoforte), Charles T. Corke; the Low Prize, purse of ten guineas, for the playing of a violin piece and the reading of a piece at first sight, Kathleen Watts; the Santley Prize, purse of ten guineas, for accompaniment and transposition, R. Harvey Lohr. Certificates of Merit: Margaret Gyde, Ada Hazard, William G. Wood, Joseph L. Hutchinson, Charles T. Corke, R. Harvey Lohr, Charlton T. Speer, and Percy Stranders. Silver Medals: Effie Clements, Mary Spencer Jones, Marian McKenzie, S. Eadon Bacon, Beatrice Davenport, Lucy Ellam, Rose Evans, Elizabeth Foskett, Amy Gell, Amy Good, Amy Hare, Maud Willett, Ben Davies, Richard E. Miles, William George Wood, Arthur Payne, William E. Whitehouse; and a Prize Violin Bow, presented by Mr. James Tubbs, for violin-playing, Arthur Bent. A number of bronze medals were also given to other students.

After the distribution, the Principal made allusion to the resignation of his brother, Mr. Walter Macfarren, who for seven years past had been the conductor of the choir. He will be succeeded by Mr. William Shakespeare.

CRYSTAL PALACE.

ON Saturday, August 7th, the first of the series of Promenade Concerts, under the direction of Mr. Manns, commenced most successfully. His connection with classical music has not weakened his power of directing works of a less popular nature in an appreciative manner, as was proved by the enthusiasm with which each *morceau* was welcomed. The programme was of a character such as he has never before presented to the public on so large a scale. The Orchestra and Military Bands together consisted of nearly one hundred performers, and the first part of the concert, which commenced at 7.30, included such items of a popular character as the "Marche aux Flambeaux" of Meyerbeer, Auber's "Exhibition" Overture, "the Valse des Sylphes," and the "Etoile Hongroise" from the *Faust* of Berlioz, "L'invitation à la Valse," by Weber, a selection from the *Meistersinger* of Wagner, the "Marche et Cortège," from Gounod's *Reine de Saba*, and a characteristic piece, called "Turkish Patrol," which the audience encored most enthusiastically; a like compliment was paid to the "Welcome" Festival March, by the Conductor. For the solos upon the Cornet, played by Mr. Robshaw, the audience awarded the liveliest applause, and two new singers, who made their first appearance on this occasion, had no reason to regret their acquaintance with a Crystal Palace audience. Madame Bernhardt took for her songs "Bel raggio" of Rossini, and "Hark the Lark," of Schubert, both of which she sang well. Madame Crewe Riechelmann, who came from Malta with an excellent reputation, showed, by her singing of Robaudi's "Stella Confidente," and Sullivan's "Let

me Dream Again," that she possessed powers of voice and style well calculated to command a favourable welcome.

The Concerts have been repeated on succeeding Saturdays with such variations of programme as might well be considered as attractive.

Musical Notes.

CAPTAIN ARMIT and Mr. Charles Mapleson have leased Her Majesty's Theatre for the winter, with the purpose of giving representations of Italian Opera, to commence in October.

THE results of the Examinations of the Society of Arts for the present year, which have just been printed, show that 2,325 papers were worked in the various subjects, as against 2,302 in 1879, 2,094 in 1878, and 1,776 in 1877. After the present year, the Examinations will be modified, so as to consist of the following subjects only:—Political Economy, Domestic Economy (including Clothing, Cookery, Health and Housekeeping and Thrift), and the Theory and Practice of Music. The Examination in the Practice of Vocal and Instrumental Music brought forward 272 candidates at the three following centres, viz., Society's House, London, 153; Glasgow Association for the Higher Education of Women, 90; and the Midland Institute, Birmingham, 29. Of these, 9 only failed to pass the Examination. These Examinations were commenced in 1879, and will be held twice a year in future.

AFTER a most enthusiastic reception at Glasgow, to overflowing houses, of Mr. D'Oyley Carte's Children's "Pinafore" Company, under the able conductorship of Mr. G. Jenkinson, to whom great credit is due for their careful musical training, they opened on August 8th, at the Theatre Royal, Edinburgh, to a crowded and appreciative audience, the performance throughout being a most decided success.

M. GOUNOD is about to write an oratorio, in three parts, entitled, *The Redemption*, for the Birmingham Festival of 1882.

MESSRS. NOVELLO, EWER & Co. are preparing for publication translations of Spitta's "Life of Bach," and Jahn's "Life of Mozart."

On the 27th July, Dr. Charles Maclean gave a musical performance from the works of German composers, at Eton. Part of the programme was selected from the works of Schumann, including the "Kinderscenen" and the "Carneval," both being charmingly played, the "Carneval" especially being given with great brilliancy and effect. Beethoven's Sonata in c minor, Op. 10, and the six Variations in F, Op. 34, with Brahms's Andante and Scherzo, Op. 5 and 4, all played from memory, gave great pleasure to a large and critical audience. Dr. Maclean proposes giving Pianoforte Recitals in various other localities.

MUSICAL EDUCATION.—A number of students from all parts of the Three Kingdoms and the Principality have just been assembled for a six weeks' term of study at the Tonic Sol-fa College, Forest Gate. Classes have been held and lectures given in a wide range of subjects, including Method in Teaching Music, Voice Training, Sight Singing, Ear Training, The Organ, Acoustics, Physiology of the Voice, Elocution, Composition, and Counterpoint, &c. The lecturers have included Mr. J. S. Curwen, A.R.A.M., President of the College, Messrs. Proudman, McNaught, A.R.A.M., Venables, Oakley, Mus. Bac., T. F. Harris, B.Sc., W. C. Harris, Rev. A. J. D. D'Orsey, B.D., and Herr Behnke.

THE Report of the Cork School of Music, just issued, shows that the Institution is in a flourishing condition, the number of students taking various branches of musical education being 192, as against 163 in the previous year.

MR. HENRY GADSBY has just completed his Cantata "Columbus," words by Mr. W. Grist, and it is not unlikely that it will form a prominent feature in the musical events of the coming season.

THE death of the once famous tenor Ivanoff, the contemporary of Rubini, is recorded. His career on the lyric stage was brief, but brilliant, both in Italy and England.

THE death is announced of the celebrated violinist, Ole Bornemann Bull, who was born at Bergen, in Norway, in February, 1810. At the age of eighteen years he was sent to the University of Christiania. In 1829 he went to Cassel under Spohr. Afterwards he went to Minden, which he had to leave in consequence of a duel. He betook himself to Paris, and was reduced to such distress that he attempted suicide by throwing himself into the Seine. He was happily rescued, and made his public appearance as a violinist. In seven years he realised a fortune, with which, and a wife, he returned to Bergen in 1838. He visited the United States in 1843, afterwards making a musical campaign through different countries. An attempt to establish in Norway national schools of literature and

art proved a failure. He again went to America, and purchased 120,000 acres of land in Pennsylvania, and tried to form a Norwegian colony. A series of concerts in England and on the Continent again recruited his fortunes. Some years ago he returned to his native town, where he died on August 18th.

TO CORRESPONDENTS.

H.D.S.—The subjects required for a theory examination, such as that of the Society of Arts, are notation, pitch, time, and some elementary questions in harmony and counterpoint. These are expected to be answered in writing. In the practice of music the candidate is expected to sing or play a piece previously studied, to read something at sight, and to submit to an ear-test, the examiner sounding and naming a note, then playing other, which the candidate is required to name.

Children from five to fourteen ought to be able to read simple music at sight, if they have been properly taught. The Secretary of the Society of Arts, John Street, Adelphi, will furnish particulars concerning their examinations in music.

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17. The Cottage Maid. Welsh Song in G.
18. O sanctissima. Sicilian Air in F.
19. Air Tirolen in F.
20. Minuet in C.
21. Minuet in G.
22. Minuet in C (Trio, Op. 87).
23. Minuet in G (Sonata, Op. 49, No. 2).
24. Minuet in E flat.
25. Minuet in D, with two Trios (Serenade-Trio, Op. 25).
26. March in D (Prometheus).
27. March in G (King Stephen).
28. March in B flat (Leonora).
29. Rustic Dances in D.
30. Six German and six Contre Dances.

PIANOFORTE DUETS.

31. Rondo in D (Sonata, Op. 6).
32. Allegretto con Variazioni in B flat (Trio, Op. 11).
33. Andante in B flat (Trio, Op. 3).
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